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HAROLD LLOYD FILM REVIVAL

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Hollywood **studio** *Magazine*

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Lana Turner and Stars from Hollywood High

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Hollywood Studio News

Super sensational Collectors item

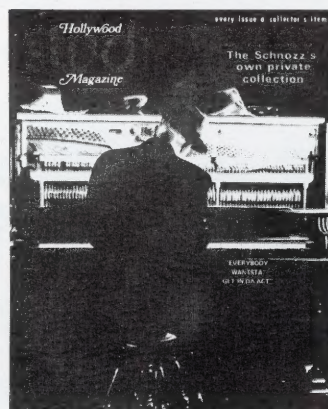
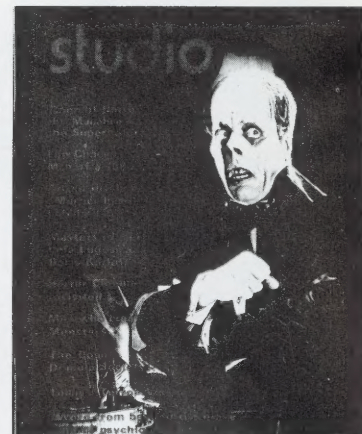
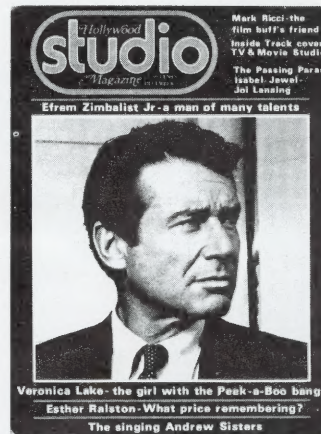
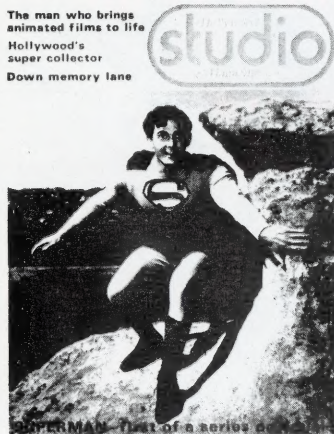
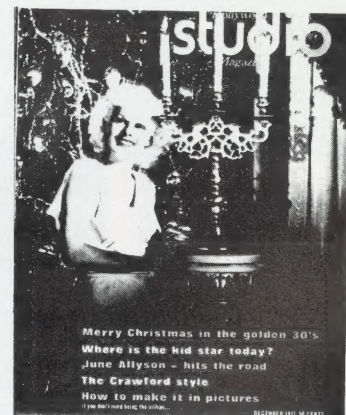
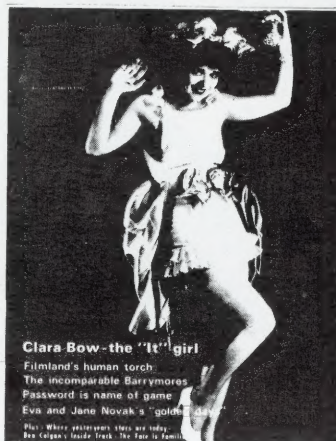
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Robert Kendall

Studio's new National Advertising Director



Robert Kendall shown here in Rio De Janeiro returned from his South American jaunt to the Hollywood Studio Magazine's assignment of National Advertising Director.

Kendall's showbiz background began as a child actor replacing Sabu in "Song of Scherazade" at Universal Studios.

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OCTOBER 1974

VOLUME 9 NO. 6

ON THE COVER

Hollywood Studio Magazine presents 8 photo-filled pages of Harold Lloyd, greatest "Thrill" comedian in movie history . . . his life, legacy, his movie career. The Harold Lloyd Library has just released his films to be made into a series of 26 TV segments. Cover photo is his most famous "Thrill" shot, 1923.

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MAKE WAY FOR LAUGHTER - HERE COMES HAROLD LLOYD

by Robert Kendall

At the Cannes Film Festival in 1961, a rather weak entry, a slow-moving British film had left the movie audiences exhausted. It was now midnight, and a surprise film flashed on the screen, Harold Lloyd's "World of Comedy."

The weary audience came to life, roaring with laughter, as the master comedian went through his comical paces. When the picture ended, Harold Lloyd, then approaching 70, climbed over the balcony rail, waving to audiences with one hand, in a completely surprise appearance. Lloyd, in person, brought the festival audience to its feet for a standing ovation.

Now, Time-Life Inc., has purchased rights to the vast Lloyd movie library, assigning producer Robert Hoag to put together 300,000 feet of original Harold Lloyd films for today's movie and teevee audiences. Hoag, a former CBS-TV executive (Perry Mason, Gunsmoke, Twilight Zone) is engrossed with production plans for the comeback of the comedy King.

A mass advertising campaign will herald the return of the comedian. New posters, new prints and publicity will introduce Harold Lloyd to new movie and TV audiences. Richard Schickel, former Life film critic, with Time's New York Graphic Society, will publish a pictorial tribute - a book on Harold Lloyd.

"There's never been a bigger market for good clean comedy than now," producer Hoag declares. Joining Hoag in this Lloyd revival, is Rich Correll, who was curator for the Harold Lloyd Film Library, and Karen Davis participates as Assistant to the Producer.

Hoag explains, "We are taking what we consider and what Harold himself thought to be his ten finest film features, and slating them for theatrical release."

"We are also preparing 26 half-hour TV shows for syndication. Neal Hefti will be doing the background music."

Harold Lloyd produced comedy composites, "World of Comedy" and "Funny Side of Life" as two 110 minute features for theatrical release. Hoag is employing the same formula Lloyd used to prepare his films.

"The Lloyd film personality will be a fascinating new find for high school and college kids," Hoag enthuses.

Rich Correll first met Harold Lloyd when he attended a party at Lloyd's home with his granddaughter. Correll, whose showbiz Dad is Charles Correll (Amos of 'Amos n' Andy') told Mr. Lloyd how much he'd like to see all his old movies. Lloyd invited him back to screenings, and soon Correll volunteered to take care of the films in his vaults. Lloyd agreed, later taking Rich along with him on film tours. When Lloyd went to Europe to show his films to European Royalty, and film theater buffs, Rich Correll joined him. Rich recalls, "Harold Lloyd was a man who was a lot of fun to be around. He was much like the happy characters he created on film."

The fabulous film career which began in the silent era, and extended until 1933 when Lloyd retired had netted him, to that date, a reputed \$30 million, and his home ranked as one of the 10 most beautiful in the nation. Refer to April issue of Studio for feature "Legacy of Harold Lloyd" about his fabulous estate "Green Acres"

Even though Lloyd retired from films he became more active than ever before in the Shrine, as Chairman of the Crippled Children's Foundation. He was involved with the creation of 20 Shrine Hospitals.

Lloyd had some rather expensive hobbies. He spent two and a half million on 3-D photography, and had 600,000 glass slides.

Rights to the Harold Lloyd Film Library have been leased to Time-Life Inc. who are soon to release two composite motion pictures of the best of Lloyd films doing a series of twenty six TV shows. German TV is planning an hour-long TV tribute to Harold Lloyd.

"Mad Wednesday" (1947), a comeback movie, was produced by Howard Hughes. Hughes made one observation about Lloyd, "He had so much money, he didn't care what I thought about him." Proof Hughes thought highly of Harold was demonstrated when he sent a large floral tribute to Lloyd's funeral.

After the showing of "Safety Last", Cecil B. deMille met Lloyd in the lobby, and told him his hands were sweaty from watching his daring sequence where he dangled from a clock 14 stories above the street. When Lloyd told him, "that was for real, no doubles, no trick photography", an amazed deMille turned around and went back to see the movie again.

Harold Lloyd didn't employ "comedy masks" for laughs. Chaplin had his "baggy pants", Keaton his "stoic face", but Lloyd used only his glasses, coming on as the average guy, involved in a problem, and bungling miserably. Audiences identified with his dilemmas, roaring with laughter over his out-landish solutions.

If ever there was a time when the world needed some laughter, it is now. The comeback of a comedy king couldn't be more perfectly timed. Make way for laughter! Harold Lloyd is back!

Harold Lloyd and his family

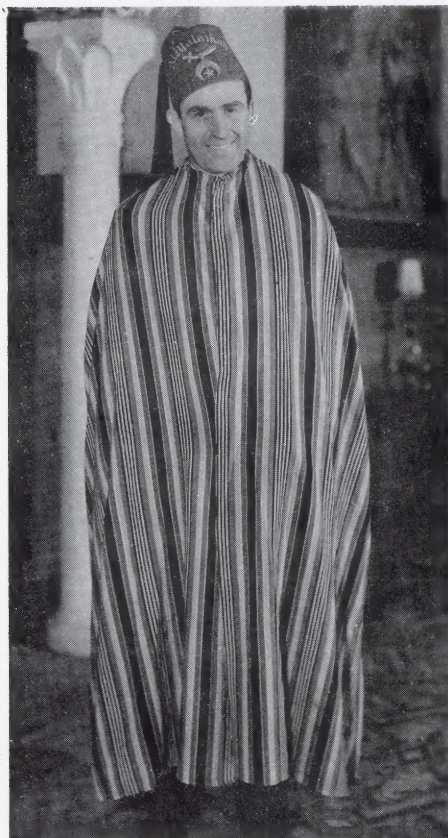


Lloyd family in 1935. Peggy, Harold Jr., Harold Sr., Gloria and Mildred.



Top:
The Harold Lloyds were always considered one of Hollywood's happiest families and enjoyed to the utmost their beautiful home. In photo (l. to r.) Peggy, Harold Sr. and Harold Jr., Gloria and Mildred Davis Lloyd.

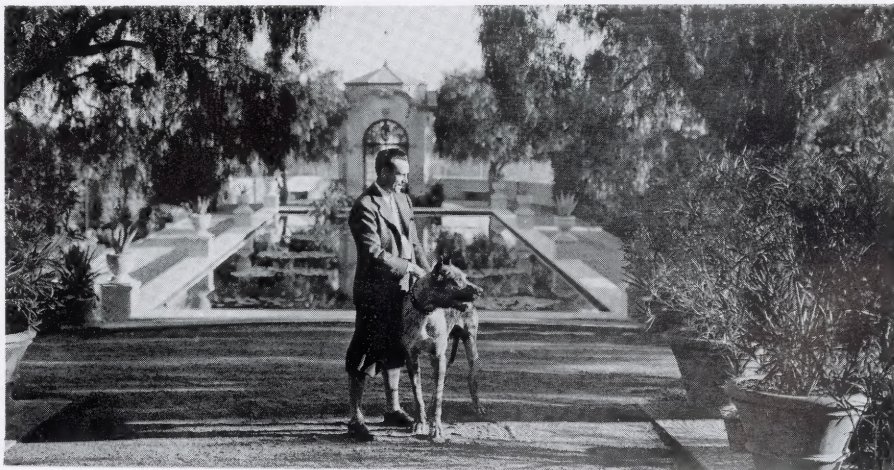
Bottom:
Entrance Hall depicts the wonderful architecture and tasteful decoration of Greenacres.



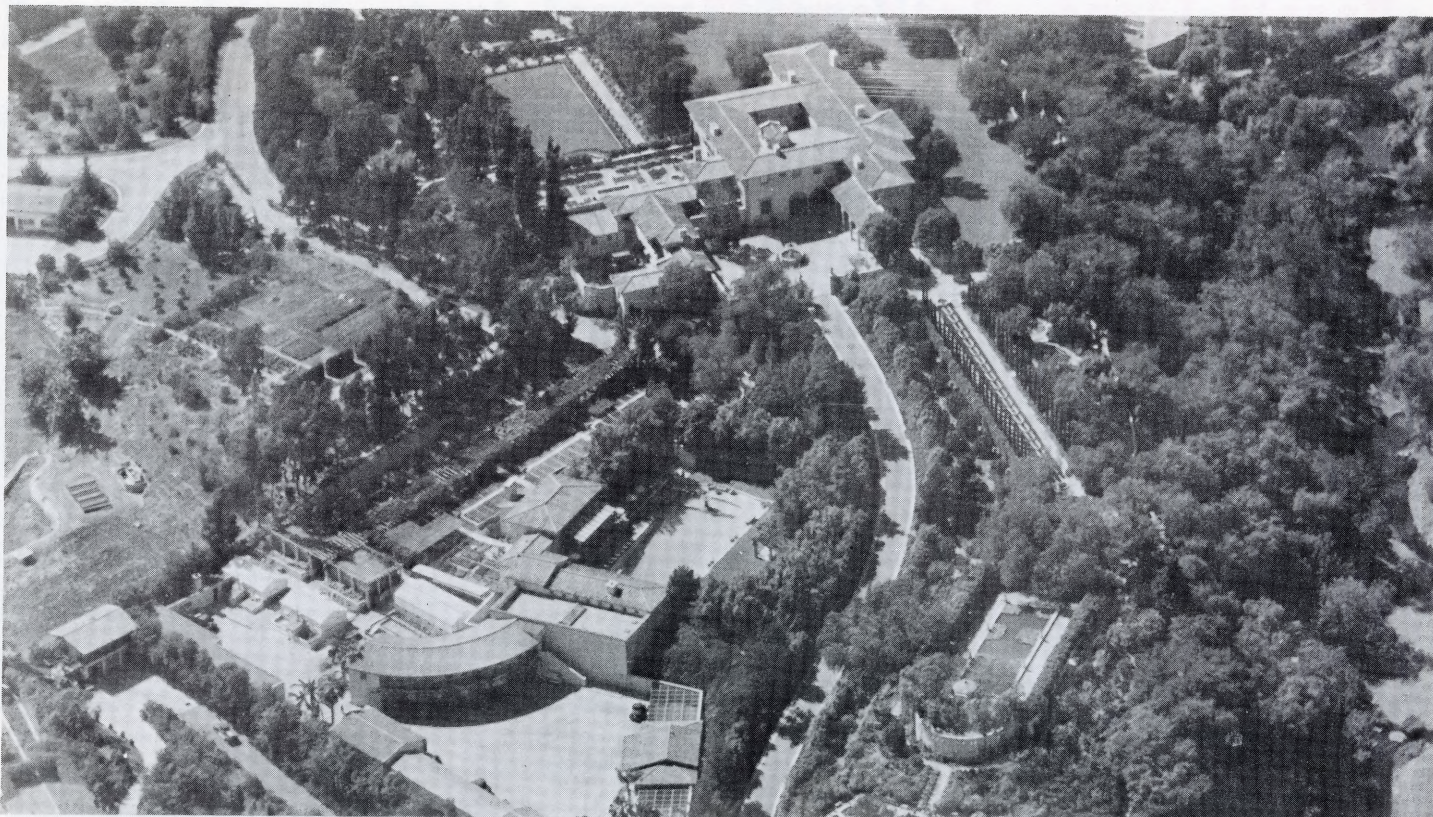
Harold Lloyd, past president and active member of Shriners "Al Malaikah" Temple.



Harold Lloyd and his mother, Mrs. Sarah Elizabeth Lloyd.



Lloyd and prize dog "Prince" at home in "Greenacres."



Aerial view of the Harold Lloyd estate "Greenacres" in Beverly Hills. Construction began in 1926 and was finished in early 1929 at a cost of two-and-a-half million dollars.

Greenacres - his legacy

Comedian Harold Lloyd achieved legend status during his lifetime. With the opening of his home, Greenacres, to the public, he will likely never lose it.

The problem with legends is that they get reduced to superlatives and statistics: close to 200 films which grossed \$30 million; 20 years among the 10 most popular box office stars; earned \$1000 an hour; richest star in Hollywood; married for 47 of his 78 years to his childhood sweetheart, Mildred, and lived most of that time at his \$2 million estate, Greenacres.

Lloyd the Legend will be remembered always for his brilliant comedy — the funny little man in glasses and straw hat who tackled the impossible and somehow, in the last reel, came through the winner. He and Buster Keaton were the only silent comedy stars who successfully made the transition to sound, and Lloyd, because he produced his own movies by then, outlasted Keaton.

What few people know is the private Harold Lloyd. He saw to that. He carefully protected both his personal life and his home from the press and public.

It's not well known, for example, that he wore a glove — which looked like a hand — to hide three missing fingers. In 1920 he was asked to do stunts for publicity shots. Someone handed him a bomb for a gag photo. The bomb was real, and exploded in his hand. In spite of his handicap, throughout his career he insisted on doing his own stunts (like this clock-hanging episode from *Safety Last* in 1923) and he was a crack athlete — even several

times host of the National Handball Championships on his private indoor court.

Lloyd's charitable contributions were seldom publicized either. His major philanthropy was the National Shriners Organization. As High Potentate in 1949, he was responsible for helping start 22 Shriners Hospitals for Crippled Children and three children's Burn Clinics.

Because Lloyd guarded not only the privacy of his home and personal life, but his films as well, little is known about the very real contribution he made to the art of film making during the silent era.

The private Harold Lloyd was kind, unassuming, engaging, bright. He and his wife were — one cringes before the cliché, but it fits — devoted to each other. In the midst of Hollywood's phoniness, they kept a disarming perspective. Many of their closest friends were outside the Industry and much of their life revolved around their family. In spite of the lavishness of the Lloyd home, it has still a fully lived-in look.

Describing Greenacres becomes a mind-boggling job: 44 rooms, 26 bathrooms, 16-foot ceilings, A Christmas Tree Room with a 14-foot tree laden with 5,000 ornaments. A seven-car garage. Sixteen acres with an elaborate doll house, children's zoo, olympic-size pool, canoe lake and waterfall.

It sounds too-much. Statistics and superlatives again. You have to see Greenacres to appreciate both its spectacular charm and more important, the personal stamp left on it by Harold Lloyd.

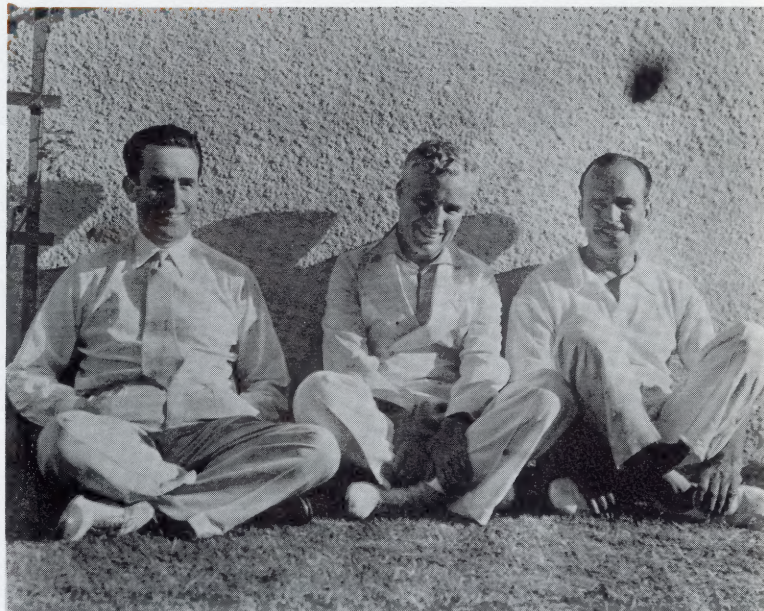
This is his legacy.

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Harold Lloyd - Academy Winner



Harold Lloyd received an Academy Award in 1952 for "Master Comedian and Good Citizen."



GREENACRES—1934. The big three in the industry, Harold Lloyd, Charlie Chaplin and Douglas Fairbanks Sr.



Harold Lloyd without make-up—1923.



Harold Lloyd, the executive.

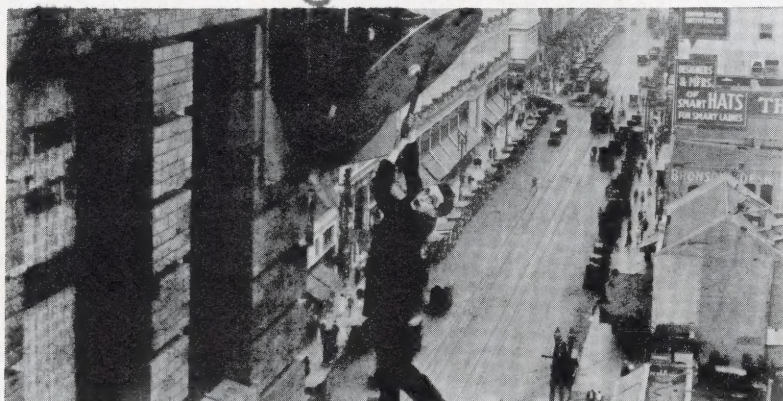


Harold Lloyd at home, 1932.



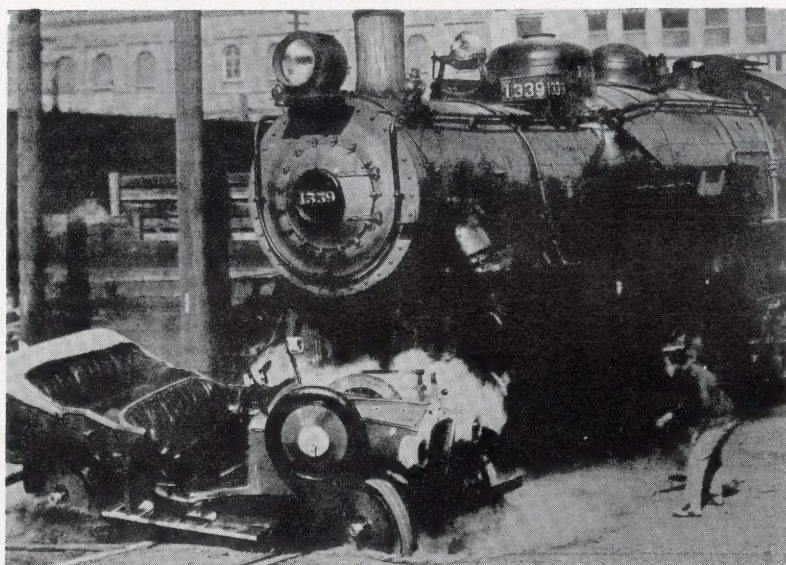
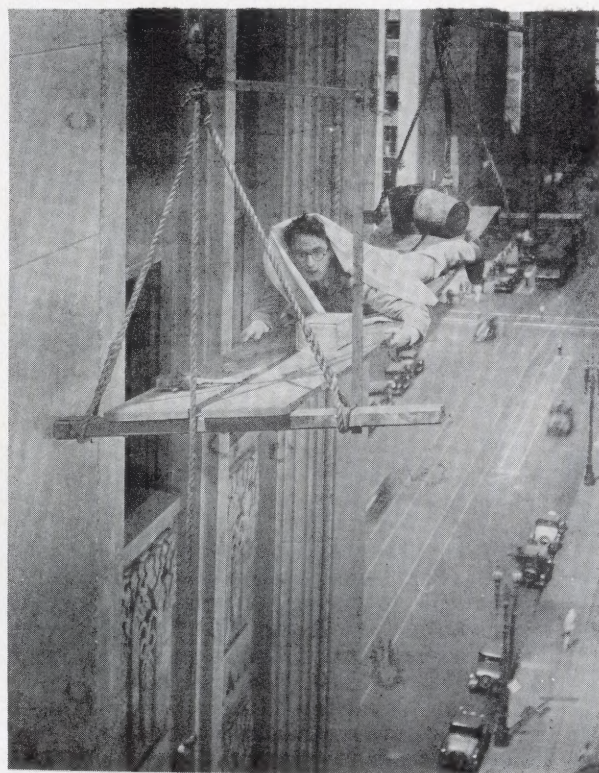
Harold Lloyd and wife Mildred Davis at a Hollywood party. Ken Murray on the left.

Harold Lloyd, most famous 'Thrill' comedian in movie history



The famous Clock scene from "Safety Last," 1923. Photographed 8 stories above the street. Most famous Lloyd still ... most famous "thrill" comedian in film history.

"Feet First," 1930. 14 stories high without the aid of a stuntman or trick photography.



A train destroys his car in "For Heavens Sake," 1926.

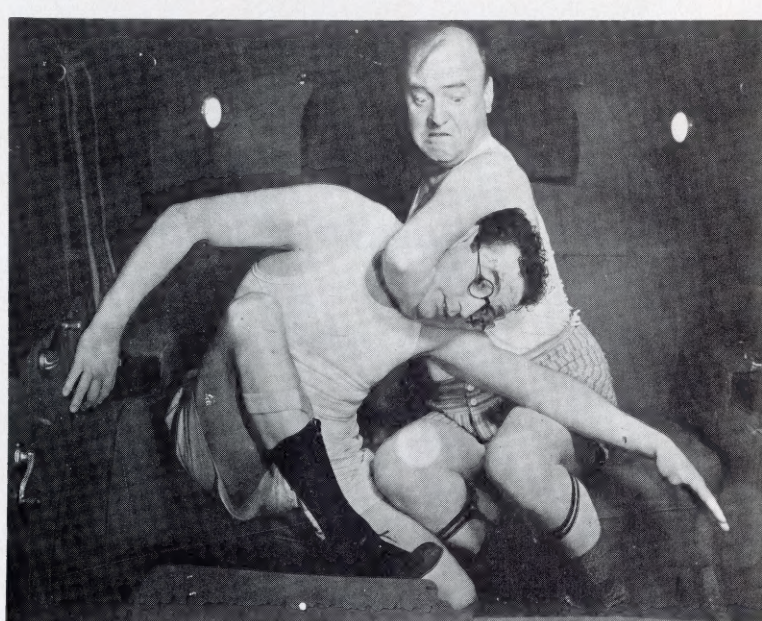
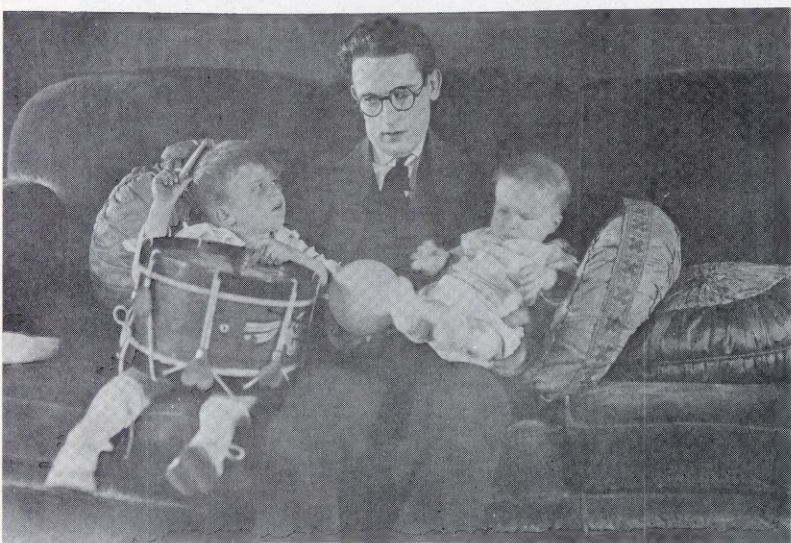


"Hot Water," 1924 ... and only 59 payments to go!



Solving the gas problem in "Welcome Danger," 1929 ... Lloyd's first talking film.

Scenes from famous Lloyd movies



"Dr. Jack"—1922. The Doctor makes a house call to the sickly doll.
Babysitting in "I Do," 1921.
Defending the family in "Grandma's Boy," 1922.

"The Kid Brother," 1927,with Jobyna Ralston. How to impress your girl friend.
Getting dressed in "Professor Beware," 1938 with William Frawley.
Scoring the winning run in "The Freshman," 1925.



Taking a screen test in "Movie Crazy," 1932 . . . The great lover!
 "Girl Shy," 1924 . . . about women's lib?
 . . . at Coney Island in "Speedy," 1928. Shot on location in New York.
 Harold Lloyd from one of his spooky films.

Harold Lloyd and Mildred Davis (his wife) in a "Sailor Made Man," 1921.
 Scolding the giant in "Why Worry?"—1923, with John Aasen.
 Lloyd walks into the middle of a Latin American revolution.
 "The Cats Paw," 1934. A quiet evening at home.



Turner in the late '30s, during the period that she spent under the influence and tutelage of Mervyn LeRoy. Her beautiful features, made her a favorite of the camera, which found her extremely photogenic.

Famous gals of Hollywood High

by Kirk Crivello

*Continued from September issue.
Concluding installment.*

Late-blooming actress *Sally Kellerman* was active in everything theatrical. "I was always the class clown, and I sang all the time," she recently recalled. "People would say, 'Oh, how happy you are.' But I was miserable. I was always too fat. I took part in the musical plays ('Meet Me In St. Louis') and saw myself as another Betty Hutton." Sally also worked as a waitress on "the Strip" at the Chez Paulette, an early coffee house.

Linda Evans accompanied girlfriend *Carole Welles* to an audition at MGM for a Canada Dry commercial and both were hired. Both landed at MGM. Linda returns to the screen opposite Richard Burton in "The Klansman" and Carole resumes with Barbra Streisand's "Funny Lady," a continuation of "Funny Girl."

Cynthia Pepper played title role in "Margie" TV series. Donna Anderson gave memorable performance in Stanley Kramer's "Inherit The Wind" and was never heard of again. Mimsy Farmer played teenage roles in early '60s ("Spencer's Mountain"), now an accomplished international actress.

Not all the above kept grinding long enough to graduate. Not all of them emoted for credit there. The school

does not count Tuesday Weld who came to class for two weeks and then transferred to Hollywood Professional School. But from no other school has so much working talent been cultivated.

As a student, *Yvette Mimieux* majored in Science and Arts. But modeling and little theatre workshop, Theatre Events, soon necessitated another transfer to Hollywood Professional.

Athletic *Stephanie Powers* was captain of the girls' swimming team and a popular cheerleader. Former drama coach John Ingle cites Stephanie as a girl with a fine voice and gift for rowdiness who displayed no real acting inclination at school. But she went out and went to work, serious work, and has become an accomplished performer. He can name dozens who stopped short as soon as they graduated. "The minute a person leaves school, suddenly he's competing with a large age group—people anywhere between 18 and 30 who can look right for a young part. And very often, experience is much more important to a producer than a fresh face."

Another fugitive from Grauman's Chinese (the candy counter) while at Hollywood was *Barbara Parkins*, who

arrived in Hollywood at 15 and studied dance at Patterson's Dance School. The out-spoken Barbara, was the first to publicly admit how unhappy she was at Hollywood and termed it a terribly social-minded school.

Model *Cami Sebring* became a Deb Star and caught the eye of Walt Disney. Off to a promising start in Disney's "The Gnome-Mobile," plans for future build-up were canceled due to Disney's untimely death. Cami recently appeared as Bill Bixby's assistant on "The Mgaician" TV series.

Actual success stories have a way of being part geography, partly physiology, part just good-luck—followed by a great effort. Lana Turner is the prime example. At first exploited in roles that required little more than good looks and occasional seductive glances, she gradually progressed to dramatic parts, giving good account of herself in such films as "The Postman Always Rings Twice," "The Bad and the Beautiful," "Peyton Place" and "Madame X." She recently returned from England where she completed "Persecution."

And so the Lana Turner myth that sprang about full-blown so many years ago, still hangs over Hollywood High School. △



1. Columbia always thought of Leslie Brooks looks first when casting her, though she was more than a competent actress. They always found a spot for her in their color extravaganzas with Rita Hayworth. 2. Lois Andrews had a twinkling sense of humor, gave memorable performance as "Dixie Dugan," the comic-strip heroine. 3. Shirley Ross is best remembered for her duets with Bob Hope in "Big Broadcast of 1938," "Thanks for the Memory" and "Some Like It Hot." 4. Peggie Castle at Universal revealed elegance, style and talent, and the studio was foolish not to make more of her. She died in August, 1973.



1. Comedienne Carol Burnett often talks about her days at Hollywood High School on her weekly TV show between clowning and singing. 2. Looking at the majestic beauty of Cami Sebring, one can readily perceive why Cami has been called "a photographer's dream." A top model, she appeared as Bill Bixby's assistant on "The Magician" TV series. 3. Today, tall (5'9) Alexis Smith is still a stunning blonde as she approaches her 45th film, Paramount's "Once Is Not Enough." 4. Von Sternberg saw Deitrich possibilities in Marian Marsh ("Crime and Punishment")—but audiences didn't. At 17, she was chosen to play Trilby to John Barrymore's "Svengali."

On the scene...

Hollywood studio Magazine

With Lee Graham

Alfred Hitchcock's 75th birthday party

"Meeting Cary Grant is a thrill, but Paul Newman on the same night ... FAR OUT!" These were the excited words of Alfred Hitchcock's 21-year-old granddaughter, Terry O'Connell, at the 75th birthday party for the rotund director. The affair, hosted by Lew Wasserman and Sid Sheinberg at Chasen's, brought out a number of Hollywood notables anxious to show their admiration for the all-time star of staged screams and television. The next day found the cherubic guest of honor back at his desk at Universal Studio preparing his 53rd picture, "Deception," rolling this winter.

When a guest told Hitchcock his wife had been afraid to bathe or shower after seeing Janet Leigh murdered in the bathtub ("Psycho"), Alfred asked, "Have you considered sending your wife to the dry cleaners?" Yes, the master of suspense was in fine fettle as you can see by this exclusive layout.



Helping cut the cake are stars of the birthday boy's films, Cary Grant, Jane Wyman, Laraine Day and Rod Taylor ("The Birds").



Alfred and Alma Hitchcock with Paul Newman, star of "Torn Curtain" (1966)



Designer Edith Head and Charlton Heston were among well-wishers.



Greetings from Mr. and Mrs. John Forsythe. He worked in "The Trouble With Harry" ('55) and "Topaz" ('69).



Mr. and Mrs. Jackie Cooper offer congratulations.



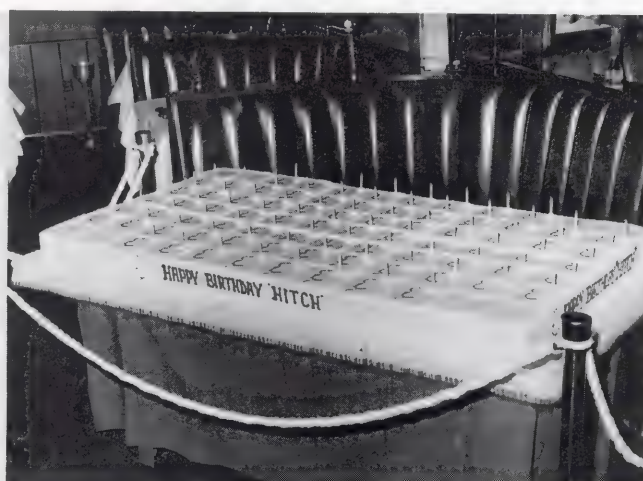
Janet Leigh reminisces about "Psycho" (1960).



Binnie Barnes and Mike Frankovich in the reception line.



A hug from Jane Wyman remembering "Stage Fright" (1950).



Laraine Day who worked for the master in "Foreign Correspondent" ('41).

Abuse of 8mm rules may end fan's pursuit of rare films

The growing use of ordering 8-mm films from Hollywood Studio's and then reducing the films on 35-mm down to 8-mm and super 8-mm formats may end the fans pursuit of rare films.

Columbia Pictures 8-mm division requests "Do us the courtesy of not ordering from us!"

These 8-mm films bear the warning the movies are "for home use ONLY." To the undisguised dismay of the studios, not all these pictures are being shown in the privacy of a home.

In Imperial Valley, for example, a local pizza parlor unreels old-time silent movies while patrons munch their food.

"But we are licensed," (to show films from its film distributor), points out an employee at Shakey's, located on Imperial Avenue outside El Centro. "We have to be."

Shakey's shows its 8-mm films on cassettes.

Edward L. Justin of Columbia's 8-mm division said the studio should have been explicit "about prohibiting the use of 8-mm movies in video cassettes on mini-theaters."

He added, "Apparently, some customers have been employing our 8-mm films in cassettes or mini-theaters. We almost never hold (such) rights to sports films" released by Columbia.

As a result, he said, "We are, in effect, cheating the companies which license their films to us for home distribution."

Politely, Justin concludes "(Those involved) in the business of employing films in (this) manner" should do Columbia a favor and "not order from us. We are in danger of losing our suppliers."

The anxiety from producers arises from the precarious foothold 8-mm has had in the studio doors over the years.

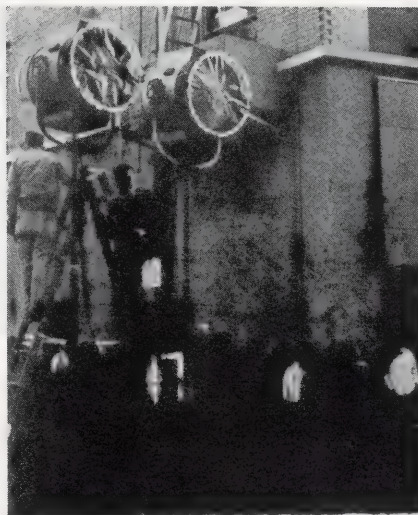
The companies have refused to release 16-mm prints of their wares to the home market for fear the prints could be used in a professional manner (the mini-theater concept).

With 8-mm, however, the studios have not been as agitated—until recently.

In the past, there was no fear of 8-mm copies being used for profit. The quality of the prints was not good enough to allow someone to project the films in a room large enough to admit customers.

But with the introduction of Super 8-mm film, illegal usage is growing.

Super 8 in many cases is "almost" 16 HOLLYWOOD STUDIO



indistinguishable from 16-mm. A Super 8 print can be projected onto a screen just as large as 16-mm with no loss in pictorial quality. And, with the advent of 8-mm sound, all theatrical products but wide screen epics are compatible with 8-mm.

In the past, the studios did not think there was enough of an 8-mm market to justify the expense involved in such an undertaking.

Now they know there is a profit in 8-mm.

But illegal use of the films might scare off producers. All 8-mm films warn handlers that prints are to be used for non-profit showings.

Theatrical rights are reserved. And, as Columbia has just announced, so are cassette and mini-theater uses.

Shakey's says it has made prior arrangements with distributors to show the movies—free—while customers eat pizza.

Some television stations have begun using Super 8 for news film since it is about 50 percent cheaper than 16-mm.

Most of the Imperial Valley libraries stock both 16-mm and 8-mm films for loan to card holders.

But they do not sell prints, nor does Shakey's. In fact, the nearest source of 8-mm professionally-made films is Mexicali, indicating no apparent danger of illegal use of 8-mm films in this area.

Unfortunately, lawbreaking in other sections of the country may jeopardize projector owners' chances of showing their own 8-mm films like "Planet of the Apes" film or Walt Disney cartoons. △

EL CENTRO, CALIF.
Imperial Valley Press
Richard Lucy



San Francisco Film Festival

The San Francisco International Film Festival is accepting entries in the Competitive Division of its 18th annual program. The Film-As-Communication division, including non-theatrical films of an educational, documentary, or promotional nature, and the Television Films division are both open for entries. Hurry, though. Award-winners will be announced before the Festival, to be held October 16 to 27 at the Palace of Fine Arts. For further information, write or call Mark Chase, Festival Office, 1409 Bush Street, San Francisco, California 94109, (415) 928-8333.

Celebration of Human Sexuality

The International Museum of Erotic Art and the National Sex Forum are pleased to announce their first annual film festival, "Celebration of Human Sexuality," to be held in San Francisco October 23-27, 1974.

During the last six years, the National Sex Forum has pioneered in the use of films as one of the most effective mediums in the transmission of sexual information and attitudes. The Forum has produced many of its own films which are widely used by therapists, schools, growth centers, and many others to help people get in touch with the joy of human sexuality. The Museum and the NSF, both a part of the Genesis Church and Ecumenical Center, invite filmmakers to share their particular insights and to join with us in saying "yes" to sex.

The focus will be on Super-8 films, although 16mm and video formats are also welcome. New filmmakers are especially encouraged to submit their work. Films must be received by September 15, 1974. There will be a \$5.00 entry fee which will be used for the return of the films. All films submitted will be carefully reviewed by people knowledgeable in both filmmaking and sexuality. Those chosen for viewing will be shown during the festival at the International Museum of Erotic Art in San Francisco. Although the festival is non-competitive, to provide maximum exposure outstanding films will be screened for possible distribution by the Multi-Media Resource Center, the largest and most active distributor of media for sex education in the world. Write FILM FESTIVAL, c/o Salli Rasberry, International Museum of Erotic Art, 540 Powell St., San Francisco CA 94108.

5th International F.F. of India

Preparations are underway for staging the fifth in the series of International Film Festivals held under the auspices of the Government of India and in conformity with the regulations of the International Film Producers Association, Paris. The dates are: December 27, 1974 to January 9, 1975.

FESTIVALS

Motto of the Festival is "Vasudhaiva Kutumbakam," meaning, the whole world is one family. True to the spirit of this motto, the event is open to all countries subscribing to the objectives of the Festival.

The VIFFI is exclusive and competitive. A Grand Prix and other major awards will be given on the recommendation of an international jury of nine members. The awards are: The Golden Peacock for the best feature film; The Golden Peacock for the Best Documentary; The Silver Peacock for the Best Actor; and The Silver Peacock for the Best Actress. There is also a Special Silver Peacock Award for the Best Director.

There are three sections in the Festival: Competitive Section, Information Section, and Film Market Section open to all producers, importers, and exporters. Services and arrangements will be provided free of charge for special screenings to facilitate promotion and sales. It is pertinent to mention that since India has canalised import and export of feature films under a policy of free and global circulation and requires 200 films every year for the cinema circuit, the visiting producers can take full advantage of the occasion to promote the sale of their product against payments in the free foreign exchange. The 1969 Festival was attended by 35 countries, and larger attendance is expected this year, so the Festival will offer opportunities of commercial contacts with many other countries.

Each participating country can enter two full-length feature films and two shorts in addition to two feature films in the Information Section. There is no restriction on the number of films to be shown in the Film Market. Each participating country will be requested to send an official delegation of two persons which will receive full hospitality (board, lodging, and internal travel) for the entire duration of the Festival.

Films completed after January 1, 1973, are eligible provided they have not been shown in India or entered in any international Film Festival. Films in 35mm are required to have subtitles in English or Hindi.

Entry forms available from the Office of the Directorate of Film Festivals, Attn: Mr. Harish Khanna, Vigyan Bhawan, New Delhi (1), India.

Deadline prints—Oct. 15, 1974.

FILMS PREVIEWED FOR LIBRARY PURCHASE

Some 16 films were previewed recently in the community room of the Central Library, 401 N. Arrowhead Ave., librarian Gertrude D. Odell said.

Open to the public, the films are being considered for purchase for the audio-visual division of the library system.

NEWS FROM HOLLYWOOD STUDIOS



■ **Producer Hal B. Wallis**, center, was recently honored for his achievements in motion pictures at a preview of the Los Angeles County Museum of Art's summer-long retrospective of 77 of his films. Congratulating the veteran producer, who began the production executive phase of his career in 1938, are Governor and Mrs. Ronald Reagan; Mrs. Wallis (actress Martha Hyer); and Richard E. Sherwood, President of the Museum's Board of Trustees. Wallis will next produce "Rooster Cogburn" starring John Wayne and Katharine Hepburn, for Universal.

■ **"PAPER TIGER"** a Euan Lloyd Production for Maclean and Co., began its nine-week shooting schedule July 15 in Kuala Lumpur, Malaysia. Scripted by Jack Davies, "PAPER TIGER" stars David Niven, Toshio Mifune and Hardy Kruger. The film is being shot in 185 Panavision and Technicolor. Conversation on the set of "PAPER TIGER" on location in Kuala Lumpur (l. to r.) Director Ken Annakin, producer Euan Lloyd and star David Niven.

■ **Gloria De Haven**, as a sheriff's office girl Friday, and Robert Forster, as Indian deputy sheriff Nakia Parker, star in Columbia Pictures TV new hour-long modern western drama series, "Nakia," Saturdays on ABC-TV.

■ **Charles Dierkop**, **Angie Dickinson** and **Earl Holliman** star as undercover members of a big city police department's criminal conspiracy division in Columbia Pic TV's hour long "Police Woman," Fridays on NBC-TV.

■ **Hollywood—PETER LAWFORD** will look back upon "Elizabeth Taylor: Hollywood's Child" and "Clark Gable: A King Remembered" on two ABC Wide World of Entertainment specials this fall. Both will feature film clips and taped reminiscences with stars.

John WAYNE, Katharine HEPBURN to star for Hal Wallis in 'ROOSTER COGBURN'



John Wayne as "Rooster Cogburn."

John Wayne and Katharine Hepburn star in the Hal Wallis Production for Universal of "Rooster Cogburn," sequel to the highly successful "True Grit." Stuart Millar directs on Oregon locations starting in September.

"Rooster Cogburn" provides a role tailor-made to the talents of Miss Hepburn, a three-time Academy Award winner as Best Actress, and gives Wayne, an Oscar winner for "True Grit," the chance to repeat the characterization of the black eye-patched gunfighter that won him his first Oscar. This is the first film in which the two legendary stars have ap-

peared together.

The teaming of two of Hollywood's greatest stars, whose careers began within a few years of each other — Wayne's in 1929 with "The Big Trail," Miss Hepburn's with "Bill of Divorcement" in 1932 — has long been sought by various producers, but it remained for Wallis to come up with the perfect vehicle to combine their special dynamic "chemistries." The casting is comparable to that of Miss Hepburn with Humphrey Bogart in "The African Queen" in bringing together two distinctly different screen personalities.



Katharine Hepburn plays a Bible-spouting spinster.

DOWN MEMORY LANE

By Jess Hoaglin

A regular Studio "Nostalgia" feature bringing you the all time greats



Colleen Moore

Born in Port Huron, Michigan, August 19th, Colleen Moore made her film debut with the old Triangle Company. Her uncle, Walter Hovey, city editor of the *Chicago Tribune*, persuaded D.W. Griffith to give her a screen test.

Although Colleen had a flair for comedy, she appeared in a number of films as a dramatic actress. These included "The Lotus Eater" with John Barrymore and "So Big" with Ben Lyon and Wallace Beery. She was the number one box-office attraction in 1926 and 1927 and became the highest paid star on the silent screen. Some of her most outstanding films were "Flaming Youth," "Smiling Irish Eyes," "Sally" and "Ella Cinders."

With the advent of sound films, Colleen continued her career with equal success. She worked with Neil Hamilton in "Why Be Good?" and Spencer Tracy in "The Power and the Glory." Frederic March was recruited from the Broadway stage to appear opposite her in "Footlights and Fools," produced in 1929.

Her first marriage to John McCor-

mick, former press agent and later production supervisor of First National Pictures, ended in divorce in 1930. Her second marriage to stockbroker Albert P. Scott ended in divorce in 1934. Several years later she married Homer P. Hargrave, member of a prominent brokerage firm in Chicago.

After Mr. Hargrave's death in 1966, Colleen continued to live in Chicago but made frequent trips to the West Coast to visit old friends. In 1968 she published her autobiography, "Silent Star," a delightful and informative story of the great days in Hollywood.

She is also one of the foremost doll collectors in the country. The doll houses which she had built, and has exhibited all over the United States, are exquisite replicas of many of Hollywood's stage settings and are considered works of art. She has loaned them for fund raising for many worthwhile projects. A book has been published on her dolls and famous doll houses.

Recently she has been doing a great deal of traveling and maintains homes in Palo Alto and Chicago. △

Louise Brooks



As a dancer in the "Ziegfeld Follies" and "George White's Scandals," Louise Brooks first came to the attention of the public. Born in Cherryvale, Kansas, November 14, she entered films in 1925 in "The Streets of Forgotten Men" for Paramount. Other silent films included "Love 'Em and Leave 'Em," "Rolled Stockings" and "The Canary Murder Case." One of her finest performances was in "Beggars of Life," in which she shared acting honors with Wallace Beery and Richard Arlen.

When talking pictures came in, Miss Brooks went to Germany where she starred in two films, "Pandora's Box" and "Diary of a Lost Girl." Later she went to France to make a film, "Beauty Prize" but returned to the United States to resume her career in "It Pays to Advertise" and "Enemies of the Public."

In August of 1940 she left Hollywood and moved to New York. A few years later she went to Rochester, where she now makes her home. Miss Brooks does a lot of research on old films and has written many fine articles about motion pictures of the silent era. A brilliant writer, several of her articles have been published in "Sights and Sound." Recently she has made several trips to Europe, to be present at the showing of her films at the Cinemateque Film Museum in Paris.

Her only marriage, to director Eddie Sutherland, ended in divorce many years ago. △

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CINEMA CHAT

PHOTOGRAPHS AND PARAGRAPHS OF PICTURES, PLAYS, AND PLAYERS

by Doug Elmo Brooks

What Were They Doing in 1915 . . . 59 years ago!

Editors Note: Cinema Chat is a new column which will appear from time to time in Studio Magazine written by our new London correspondent, Doug Elmo Brooks.

Oct. 1915. *Charlie Chaplin* minus his moustache will be a real novelty. It happens in "*Charlie, the Perfect Lady*," the latest Essanay-Chaplin production. This funny comedy will reveal to our ladyfriends that Charlie is really good looking.

Oct. 1915. "*The Birth of a Nation*" is in its twenty-third week at the Auditorium Theatre, Los Angeles. People are paying their second and third visits. Be sure you pay this wonderful show a first visit at the Scala Theatre, London, England.

Personality in The Pictures

Oct. 1915. "The British film producer will not be benefited by the Budget" . . . writes Dan Ronan in the "*Star*," "Because the public flock to see, not pictures but *PERSONALITIES*. Who founded the prosperity of the Essanay Company? Broncho Billy. Who built up a fortune for the Vitagraph people? Maurice Costello, who held the hearts of the fair sex the world over, and does now. Who made the 'Keystone' the prosperous company it is today? Why Ford Sterling. Who popularised the Copenhagen films in this country? Asta Neilson. The British producer imagines that he has merely to produce something good and the public will flock to see it. That is not the case; the something good must be supported by a personality."

Oct. 1915. "*Knews*" from "*Kamp*" Kerrigan. Jack Warren Kerrigan writes a British screen magazine . . . "Greetings from *Tahoe*, '*The Lake of the Sky*.' I have been up here since June 17, doing a series of two and three reel features and Western dramas as follows—'Payment Received,' 'A Night In the Pines' (A Shriek in the Dark), 'The Code of the Mounted.' (A three reel heroic drama dealing with a phase of life in the Far North of Canada.) 'The Troubadour of El Dorado,' and 'Good-bye Summer.'"

"It may interest you to know that with my company, the Kerrigan-Victor, I did seventeen reels, each of a 1,000 feet, in forty-eight actual working days. We are arranging to break camp here, and returning to the Pacific studios at Universal City, California, where I am to do a series of big features, to be released on the Broadway program.

"With every good wish, and my kindest regards to you and all of my English friends." "Jack W. Kerrigan."

A Mighty Show Indeed

Oct. 1915. "Nothing like "*The Birth of a Nation*" has ever before been seen on the screen. I marvelled at my first view of it in a little private pre-view theatre, without accompaniment of any kind; but as presented at the Scala Theatre, London, the picture has become a show stupendous in both musical and dramatic magnitude. With full effects and delightful music from a sym-

phony orchestra of forty, this is an enjoyment that one can enjoy over and over again."

1916. *Grace Cunard* and *Francis Ford* are working very hard and in the near future announcements of a big, stirring and novel serial will be made. Cunard-Ford admirers may look forward to seeing their favourites at their very best.

Edna Mayo says snakes are not nearly as serpentish as they are painted. She became so attached to one of them when she was rehearsing for "*The Return of Eve*" that she grew quite fond of his snakeship.



1917 - PETROVA recently visited Charlie Chaplin's Studio and watched him making a scene for "*Shoulder Arms*"

1916. While *Madame Petrova* was at work recently at the popular Plays and Players studios, on a forthcoming Metro feature, she noticed at the entrance a grey-haired woman. The *Star* went to her and asked, "Is there anything I can do for you?"

"I am looking for work," she replied. *Madame Petrova* called the producer and said, "Here is just the type for the aged prima-donna in our next picture." "Oh, I could play that," spoke up the old lady; "before either of you were born I was prominent in light opera." The old lady got the part. She was a famous contralto of fifty years before.

1916. You know that *Max Linder* has joined "*Essanay*?" Well, he has taken to their studio no fewer than 46 trunks crammed with the latest French sartorial cuts, to uphold his reputation as the best-dressed artiste in Europe. In contrast to the baggy trousers, torn coat, and aged hat utilized by most comedians, Max pins his faith to the shiny silk topper, frock coat, and immaculate trousers of a *Beau Brummel*.

July 1915. *Harold Lockwood* has taken to himself a secretary in order to cope with his correspondence. A lot of it from Britain.

July 1915. Still forging ahead! *Lubins* are just opening another big studio—the third—in Philadelphia! They have eight more in different parts of America. △

Some things belong together.

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Scene

JACK ONG

ON FILM

THE MAD ADVENTURES OF RABBI JACOB—A rambling joke of a movie, with old gags and a sad lack of direction. Once you overlook the fact that the pieces were just thrown together, though, you can try to let yourself get carried away with Louis de Fune's over-acting, chuckle at a couple of the chases and maybe even enjoy already.

LADIES AND GENTLEMEN, THE ROLLING STONES—Sometimes concert flicks with blasting stereo tracks are effective because the sound matches the excitement of the performances on screen. This time round, even Mick Jagger's most devoted followers, despite an incredible quad sound system especially imported as a crutch, will find it hard not to yawn. Mick and the boys have simply seen better days, and their numbers in this totally uninspired movie concert are merely sweaty, noisy and embarrassing.

ON STAGE

FATHER'S DAY—If you missed this little winner last time it was in town, enjoy it while you can. A bittersweet, well-proportioned comedy that hits divorce where it hurts, "Father's Day" boasts a quick and witty script by Oliver Hailey and nice performances by Carole Cook and Barbara Rush. Both ladies have a fine way of looking into their characters. The excellent production is under Tom Troupe's direction. Through the 20th at the Huntington Hartford.



The "Good News" at the Shubert is Stubby Kaye, Alice Faye and John Payne together in a big musical.

GOOD NEWS—Alice Faye, John Payne, Stubby Kaye, "Varsity Drag." "The Best Things in Life Are Free" and "Button Up Your Overcoat" are the prime ingredients of Harry Rigby's revival of the 1927 musical. For Payne and Miss Faye, it's a nostalgic professional reunion. Remember them singing and smiling through all those Fox musicals? Through the 20th at the Shubert.

TV tidbits

FRANCINE CARROLL

DAYTIME TELEVISION—WHEE!

When the various viruses floating around decide to visit our house, they descend with gleeful abandon to keep the entire family sniffing, groaning, aching and miserable. After doing the Florence Nightingale bit for a while, I too found myself flat on my back, and ... Eureka! I discovered the whole new world of day-time television. I must admit I never got into the world of soap operas, because each one seemed to have a cast of thousands, and my aching head couldn't remember who was on what show, dying, being divorced, having an illegitimate baby, an abortion, stealing a husband, or cheating on a wife. I decided to concentrate on the game shows.

Game shows, roughly, are divided into three groups. The first group depends on contestants with a fair amount of intelligence, quick witted, full of general information, pleasant to look at, and wonderfully sporting and happy if they lose. These shows are the least offensive, because most of the MCs treat their contestants with tact, courtesy and politeness. Pros like Bill Cullen, Allen Ludden, Dick Clark, Tom Kennedy and Dennis James have handled contestants for many years, and they do so deftly and inoffensively. Newer MCs such as Alex Trebek and Jack Narz are also smooth to watch in their handling of their respective shows; low key, easy going. And the contestants impress with their knowledge and are never embarrassing. Of course one or two of the general knowledge shows such as **HIGH ROLLERS** and **GAMBIT** encourage their contestants to carry on as if they were bitten by a large hornet every time they get a right answer, but if you turn the volume down on time, your ears can be spared the shrieks and screams.

Not so the shows that carefully screen applicants who are as kooky, uninhibited and hysterical as possible. If people behaving like they're on "uppers" is not your dish, steer clear of **LET'S MAKE A DEAL**, **THE PRICE IS RIGHT** and **TREASURE HUNT**. Add to that a show that doesn't fit into any special category (except possibly nausea) **JACKPOT**. And, a special boo to those MCs who look straight into camera with a pained expression, as if inviting the audience to share their disdain for those hysterical contestants, when we all know they couldn't get to be contestants unless they behaved that way ... by request.

Potpourri

Elmer Pasta

DICK HAYMES MAKES COMEBACK



It's been almost 20 years since Dick Haymes made a singing appearance in Las Vegas. Before and during those many trouble-plagued years, the former radio, records and motion picture star went through six wives and a major battle with the drinking bottle. But, he says that's all behind him now.

Recently, Haymes returned to the gambling-entertainment capitol of the world for a triumphant engagement with comics Dan Rowan and Dick Martin, at the Sahara Hotel. It's just part of the start of a singing comeback for the optimistic performer. And this time, he's sure it's going to stick!

Haymes talked about his life freely, in a backstage dressing room, between shows at the Sahara. For all the man has been through, he spoke easily about his spectacular past.

"Sure there's a lot in my life I regret," he said matter-of-factly, "but I learned a great deal from those mistakes, and it's now and the future I'm concerned with. And, thank goodness, I've got somebody who truly cares about me now."

Though Haymes' divorced Irish mother brought her young son, Richard Benjamin, to Paris with her in 1922, his real fame and fortune waited for him in the United States. Throughout his high school and college education here, he became involved with music. He learned to accompany himself on the guitar and entertained at school dances and parties. Eventually he became skilled enough to hold down a job playing and singing on a cruise ship. "I was seventeen and made two trips around the world. On another summer job, in Connecticut, I was a lifeguard during the day and a band singer at night."

In 1939, Haymes managed to swing an appointment with famed trumpeter Harry James, who was busy putting together his own

Nostalgia

JESS HOAGLIN



WILL ROGERS

1879 - 1935

Will Rogers' career was a heart-warming story of an Oklahoma cowpoke who rose from a lariat-twirling rodeo performer to international fame as a humorist and actor. His unparalleled popularity from his early days as a monologist in vaudeville to a beloved figure on the screen is well-known. His daily syndicated column of wit, wisdom and satirical jabs was followed by millions. He was known throughout his career as "America's Unofficial Ambassador" and was a friend of the common people, Presidents and Kings. Born in Oklahoma Nov. 4, 1879, his tragic death occurred March 1935.



Will Rogers, a proud and doting father in real life, portrayed a succession of venerable dads and grandpas in films. Here he is seen with the late actress Rochelle Hudson in "Old Kentucky."



Mr. Rogers with Shirley Temple on the set of "David Harum."

Turn to Page 27

Turn to Page 27

LEE GRAHAM - MAN ABOUT TOWN



Events in real life were even more traumatic than those on the screen for Edwina Booth and Duncan Renaldo in "Trader Horn."

Film buffs are sure to remember Edwina Booth. After the beautiful blonde got the break of a lifetime at 20 as female star of MGM's "Trader Horn," she was shadowed by tragedy. The broiling, tropical sun of the African location penetrated her body, shattering her nervous system. She lived in constant torment in a darkened room for six years, unable to communicate with the outside world. Doctors referred to the mysterious malady as "jungle fever." Edwina hasn't been heard of in years and most people assumed she was dead.

Fade out, fade in! I discovered that the tragedy-ridden star gradually recovered over the long years and today, grey and matronly at 63, is living quietly in a modest residential section of L.A. She has been married for 15 years to Bishop Ryan Field of the Church of the Latter Day Saints, where Edwina teaches Sunday School.

Fate also dealt a cruel blow to Edwina's young co-star in "Trader Horn," Duncan Renaldo. Convicted of falsifying passport certificates after the film's release, Duncan served a prison term, which was commuted by President Roosevelt. Unable to regain his former popularity as an actor, Renaldo has been living in obscurity, working with a company which distributes silent films.

That compact crackerjack entertainer, Joel Grey, was back at the Riviera in Las Vegas for the sixth time in two years, co-starring with Florence Henderson.

Joel once complained about the lonely life of a night club comedian, ended up with an ulcer, gave up clubs and studied acting.

With his 1959 marriage to Jo Wilder, life and career took on a rosier hue. First was his Broadway replacement period (Anthony Newley in "Stop the World, I Want To Get Off" and later, Tommy Steele in "Half A Sixpence").

After training for 23 years, Joel became an "overnight star" in "Cabaret." He'll be back on Broadway in Dec. in "Good Time Charlie."

For Florence Henderson, her night club career started after she conquered Broadway in "Fanny," toured the country in "Sound of Music," etc. and became a TV star.

We visited with Joel and Florence in their respective dressing rooms after their opening show. They are as unassuming as they are talented ... and that's saying a lot. Ten-year-old tow-head, Jimmy Grey was bartender ex-

plaining he knows how to mix drinks because "Sometimes my mother and father have one." Florence's husband, Ira Bernstein, and their brood of four children visited intermittently during her Riviera engagement.



Our Man About Town visits with Florence Henderson backstage after her smash opening at Las Vegas' Riviera Hotel.



Ernest Borgnine admires Elke Sommer's painting at her Carriage House exhibit.

Beautiful, bright and blonde! That's Elke Sommer! Her acting career bobs along despite the fact she's been in some of the most forgettable films ever made—"The Wrecking Crew," "They Came To Rob Las Vegas," "The Corrupt Ones," and "Zeppelin." Her last two, "Lisa and the Devil" and "Death In Persepolis" were filmed in Italy ("Italian men get very excited over blondes. They're good for a girl's ego, but oh, do they pinch!").

The fact the Elke isn't a superstar doesn't bother her because her first love is not acting, but painting. Her talents on canvas were exhibited with a splashy showing and "cocktailery" at the Carriage House hosted by Muriel and Abe Lipsey.



Ben Gazzara, wearing beard for the role, at soiree following his Hartford opening in "Hughie."

For a guy who started on New York's Lower East Side in a tenement, son of an immigrant laborer, Ben Gazzara has done all right. He hit it big on Broadway in "Cat On A Hot Tin Roof" and "Hatful of Rain" before coming to Tinseltown. Films like "The Young Doctors" and "A Rage To Live" were hardly blockbusters, nor was his first TV series, "Arrest and Trial," which had such great dialogue as "Follow that car." But he did hit the jackpot with "Run For Your Life," which ran several seasons.

Ben's co-stars in "Husbands," Peter Falk and John Cassavetes, led the standing ovation following his Huntington Hartford opening in "Hughie." First-nighters then trekked upstairs to the Player's Bar to congratulate Gazzara. Wacky Elaine May was all over the place, but not cooperative with press or photographers. She refused to give the name of her psychoanalyst husband, "Just say I'm married to a doctor ... it'll make my Jewish mother happy." Later I was told, but not by Elaine, that her married name is Mrs. Rubenfine.

* * *

With the press release that Michael York in "Ring Round the Moon" will complete the Center Theatre Group-Ahmanson season, an interesting story was omitted. Robery Fryer, managing director of CTG, had convinced Jennifer Jones that she should star in the group's final show, Tennessee Williams' "Sweet Bird of Youth."

Ms. Jones, with practically no stage experience, failed miserably in her 1956 Broadway attempt, "Portrait Of A Lady." Currently before the cameras in "The Towering Inferno," Jennifer had second thoughts, decided to stick to movies and leave the stage to others. And that is why we're getting York and "Moon."

* * *



Actress Carole Mathews, Lee Graham, and songstress Virginia O'Brien celebrate McGuire's 25th birthday, Rudy Vallee's 73rd. (Photo by Frank Edwards)

McGuire's observed their 25th birthday with an Irish party. Although the Valley restaurant hasn't been there a quarter of a century, the McGuire brothers have been in the business that long.

Not to be outdone by the restaurant, Rudy Vallee was also celebrating his birthday. He's been around a lot longer than McGuire's. It was 73 years ago Hubert Prior Vallee was born at Island Point, Vermont. In the early thirties, pre-Crosby, he reigned supreme as the megaphone-clutching idol of teen-agers and weary housewives. Vallee ("Heigh ho everybody") made them swoon with his renditions of such ballads as "Vagabond Lover," and "My Time Is Your Time." In those days, when prosperity was just around the corner, Rudy, incongruously, caused nationwide hysteria. He explained his hard-to-understand popularity, "When I sang 'love' I meant it. Even though it was nasal and thin, the passion was there."

The passion may be gone now, but the droopy-eyed first of the crooners is still entertaining and got up and sang at the party. Elly, his fourth wife (you may have forgotten her immediate predecessor was actress Jane Greer) was hardly recognizable in a blonde wig.

Virginia O'Brien, who lives in Van Nuys, was with her building contractor husband, Harry White. The deadpan songstress was all smiles, as one of her two daughters by Kirk (Superman) Alyn had just made her a grandmother for the first time. Their other daughter plays the bass fiddle at the Union Plaza in Las Vegas.

Others enjoying the corned beef and cabbage were that fine actress, Carole Mathews, Carol and David Huddleston, psychic Sydney Rushakoff with songstress Gisele MacKenzie, and Dr. Harry Abramson and wife, Diane, who personally baked a cake for Rudy Vallee, but not for McGuire's. △

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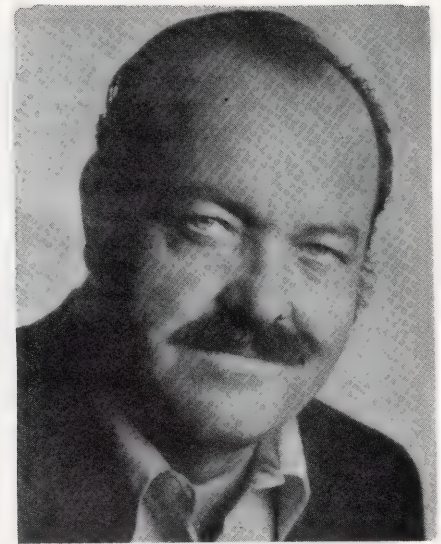
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CELEBRITY MAYORS "DO THEIR BIT"

Throughout their lives, famous personalities are called upon to make a multitude of public appearances. But none are more exciting than those they make as honorary mayors of the cities in which they reside.

The custom dates back to the golden movie years when many movie stars began to purchase large parcels of property and ranches in the San Fernando Valley adjoining Hollywood. With the result, they were often called upon to extoll the virtues of their suburban existences along with appearing at official functions, ribbon-cutting ceremonies, ground-breaking events, various banquets, social affairs, and the like.

Down through the years most any famous personality who lived there was called upon to serve the community in that capacity. It is thought by some that the famous Al Jolson was the first one when he represented Encino as its honorary Mayor. Since that time, history has marked many of the famous for the honor.



**SHERMAN OAKS MAYOR
WILLIAM CONRAD**

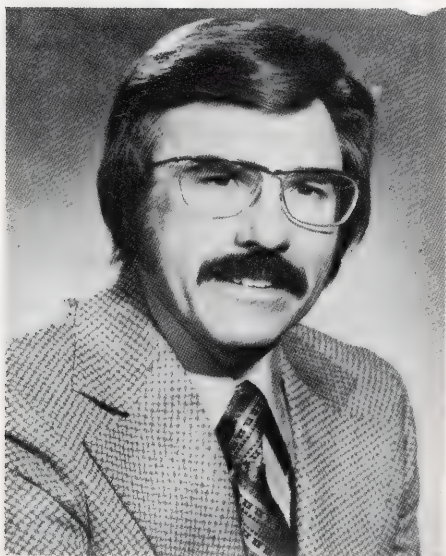
He has given the private eye a new TV image! For the heavy-set William Conrad portrays a tough, masculine, virile 5'9½" investigator weighing 265 pounds. Prior to his current television series, Conrad was best known for his characterization of Matt Dillon on radio's "Gunsmoke." Following numerous dramatic roles in that media, he moved on to become a TV director and producer with many prestigious shows to his credit.

Raised in Southern California, the

THE GREATER SAN FERNANDO VALLEY



mellifluous-voiced actor is a graduate of Fullerton Junior College where he majored in drama. He is an Army Air Corps veteran holding the rank of Captain after earning his wings as a P51 fighter pilot. When not acting, directing or producing, Conrad likes to sail his 47-foot ketch, "The Moonraker." Other favorite hobbies include sail-planing, hunting and still photography.



ENCINO MAYOR GARY OWENS

Known as the most "insegregious" mouth in town, Gary Owens is a talent for all reasons . . . author, actor, comedy writer, humorist, which makes this famous radio and TV celebrity unique, to say the least. To say the most, he looks as hip as he talks and thinks up the best, incongruously-funny dialogue heard anywhere around today.

Attaining national recognition during his stint on the "Laugh-In" TV show, Owens has been named the country's top radio personality as a result of this daily KMPC radio show. In addition, he does hundreds of commercials yearly, makes hit record albums, wrote a best-seller book and is in the process of implementing his own CBS TV musical series. To put it all together he is . . . well . . . "insegregious." Which—by his own definition—"is a word bringing the spirit of affirmation, but not necessarily entirely."

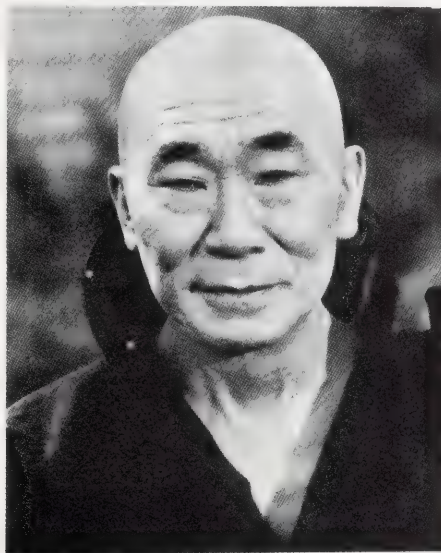
NORTH HOLLYWOOD MAYOR BEVERLY GARLAND

Beverly Garland is the only female honorary Mayor in the Valley. Although this is not the only honor enjoyed for she is considered by her peers as an "actor's actor." In addition Ms. Garland is one of the busiest actresses around, having appeared in



virtually every major dramatic TV show produced. However, she is most recognized by the general public in her role as the wife of actor Fred MacMurray in the TV series, "My Three Sons."

The wife of land developer, Fillmore Crank (she says they're the happiest cranks in Calif.), and the mother of four children, she is as well involved in civic projects and organizations. Also she spends many hours filling the role of hostess at the Howard Johnson Resort Lodge in North Hollywood, which her husband built and operates. Whenever time permits, the beautiful actress enjoys creating collages, sculptures and designing her own clothes.



PANORAMA CITY MAYOR PHILIP AHN

A native Angeleno, Philip Ahn grew up and went to school in the Fremont area. While attending USC he turned to movie work as an extra to augment

his income. But despite his prestigious educational and personal backgrounds (his father was Chang Ho Ahnn, one of the founders of the Republic of Korea), Ahn feels he owes his acting career to the fact that he could—when necessary—speak English like a coolie.

Since then, he has appeared regularly in more than 100 films as a featured performer. Though, in 1970 he was struck by a car in a crosswalk in the Valley. Confined for a long period following the accident to a wheelchair, Ahn made a remarkable comeback as a co-star with David Carradine in the popular TV show "Kung Fu." Along with his booming TV career, he owns the Moongate restaurant in Panorama City, which features Mandarin cuisine.



CANOGA PARK MAYOR FRANCIS LEDERER

The tall, dark and handsome-as-ever youthful-looking Francis Lederer is probably remembered as the romantic leading man from the good old glamorous movie days. But he is also a gifted director and prolific writer counting a number of plays, screen scenarios and TV scripts to his credit.

Aside from his illustrious career, Lederer is a frequent speaker at colleges where his talks range from the arts and social sciences to juvenile problems. Another of his major interests is the American Academy of Performing Arts, of which he is general director. The Academy had flourished under his direction and is now considered one of Hollywood's finest preparatory schools for young theatrical talent. While teaching acting classes himself there two nights a week, he has enlisted the help of some of Hollywood's biggest stars to donate their time and talents as well.

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BOB KENDALL'S HOLLYWOOD

Curtis Harrington's latest movie "The Killing Kind" starring Ann Sothorn in a movie comeback, has brought him a round 'round of rave' reviews, reminding us of just how important a gifted director can be when it comes to movie-making.

Harrington who has directed such "greats" as Simone Signoret, Katherine Ross, Agnes Moorehead, Gloria Swanson, and Shelley Winters, has very definite ideas about directing, and in an exclusive *Hollywood Studio* interview at the Polo Lounge (Beverly Hills Hotel) he disclosed some interesting facets of his colorful career.

"After my work in the USC Cinema Department," he explained, "I went to work for Jerry Wald at 20th-Century-Fox, as an Executive Assistant on such films as 'The Stripper.' But, I launched out on my own with 'Night Tide' with Dennis Hopper, and it was then I realized how helpful good critical reviews can be. *Time* magazine gave it an excellent review as did many other critics. I'm grateful for their comments, as this was beneficial in continuing my career."

"And then?"

"My next film was 'Planet of Blood' starring John Saxon and Florence Marly. It too received good reviews, prompting a contract offer from Universal. I accepted and then we wrote the story 'Games' which we presented to Lew Wasserman, head of Universal. I thought of different stars for the lead, and felt Simone Signoret would be superb. But, it wasn't easy to obtain her services, as she is very particular about her parts. However, after seeing my film 'Night Tide' in a special showing arranged for her in Paris she agreed to do 'Games.'"

And then Curtis told of some of the difficulties in getting "What's the Matter with Helen?" off the ground.

"There were casting problems, but finally we picked Debbie Reynolds who fitted the role perfectly. Along with Shelley Winters and Agnes Moorehead, and Dennis Weaver—we had a wonderful cast. Certain dramatic sequences in the film gave Shelley Winters some of her greatest acting moments, and she along with Agnes Moorehead did a fantastic job."

Next came "The Gingerbread House" with Shelley Winters, Mark Lester and Ralph Richardson.

"This was a fine film," Harrington smiled, "but when they re-titled it to 'Who Slew Auntie Roo?'—we had problems!"

And then came the Ann Sothorn remarkable comeback.



Ann Sothorn in "The Killing Kind"



Debbie Reynolds and Shelley Winters in "What's the Matter With Helen?"



Simone Signoret and Katherine Ross in "Games"



"Ann had been off the screen for about six years," Harrington continued, "and this was a great comeback vehicle for her. She has done an

excellent job in a dramatic role. Ruth Roman has also turned in a first-class performance and newcomer John Savage holds his own with these top pros. Again, we've obtained superlative reviews wherever it has shown. For this, I am grateful indeed. Right now, a distribution deal is being worked out to bring it to a wider theater audience, as it does have impact!"

Harrington has also done three ABC-TV movies. Tony Perkins and Julie Harris, in "How Awful About Allen!" "The Cat Creature" with Gale Sondergaard playing the Spider Woman, and then the Gloria Swanson show, "The Killer Bees." Once more his work has obtained highest critical praise, and Harrington is happy.

"I'm delighted to have worked with such great talent, and I'm looking forward to finding a blockbuster movie, as I feel. Hollywood films have vast audiences when tuned in to the right wave length." △

Potpourri

Continued

FRANCINE CARROLL

The third group belongs to the celebrities, the stars who are plugging new books, series, nightclub engagements or merely unemployed. The best of the group is HOLLYWOOD SQUARES with its bright repartee, ably conducted by Peter Marshall. Next, for the little bit of voyeur in all of us, TATTLETALES with Bert Convy gets the stars to tell secrets about their married lives. About CELEBRITY SWEEPSTAKES where stars sit in stalls like horses and are bet on at race track odds (!) and the saccharine precociousness of MARCH GAME...yikes!

Two shows I simply couldn't watch out of humiliation for people who would allow themselves to be so exploited were DATING GAME and NEWLYWED GAME, feeding on salacious intimacies that would do better between the covers of a confession magazine.

Thank goodness I'm back to night-time TV again.

OUR READERS ASK: S.D. I've admired JOHNNY SEVEN for years. What can you tell me about him? ANS. JOHNNY lives in the Valley with his wife and two children, and will be seen in AMY PRENTISS in the fall. P.J. Is DARREN McGAVIN married? I think he's cute. ANS. So does his wife, actress KATHIE BROWNE. △

DICK HAYMES MAKES COMEBACK

Continued

band. Haymes had come to sell James some songs, but the band-leader heard him sing and hired him

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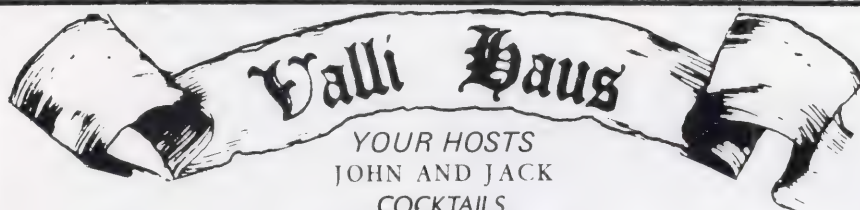
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on the spot as his feature vocalist instead. "That's how I received my first major break."

After apprenticing with James, the young Argentine-born crooner moved on to the bands of Benny Goodman and Tommy Dorsey. In the latter band he replaced Frank Sinatra. "Not bad for a kid who learned the rudiments of singing from his grandmother," Haymes reflected. In 1942, Haymes went out on his own and his career literally took off like the proverbial rocket.

A smash three-month night club engagement in New York City led—in quick succession—to a Decca Records contract, a weekly network radio show and a hefty contract with 20th Century-Fox studios. Haymes made millions of dollars with more than 35 movies and nine gold records—among the songs, "You'll Never Know," "Little White Lies," "It Might As Well Be Spring," "Mam'selle" and "The More I See You."

"I also had six wives and for more than a decade, a real drinking problem. It almost destroyed me as a person, and did destroy my career. My first one—now I've started over anew!"

In 1961, his career largely on the rocks, Haymes left for Europe. "It was to find my head. I worked only when I needed the money and spent most of my time examining what had become of my life. I went through some very heavy changes. The pressure arising out of knowing what I'd done to myself, to my career and to others was agonizing."

Among Haymes' marriages was the ex-wife of a good friend and drinking buddy, Errol Flynn. She was his third trip to the altar and, "a partial ego-trip because she'd been married to Flynn and every guy in Hollywood was after her." The pair's marriage lasted only a couple of years.

"My marriage to Rita Hayworth, like my second with Joanne Dru, was to a beautiful actress.

Things fell apart for us about a year later." By this time, about 1956, Haymes was hitting the bottle hard. In 1958, he married singer Fran Jeffries. Their two years of wedlock produced one daughter, Stephanie.

So, what saved Dick Haymes? "During the lowest period in my life, I met Wendy—my wife now for 12 years. That's what did it!" Wendy Smith was a top high fashion model. A friend of hers arranged a blind date with Haymes and it was—just like the movies—love at first sight. They saw each other for two years before getting married. Some 18 months later, Haymes quit drinking. "And I haven't touched a drop since," he said.

"It was like someone touching me on the shoulder and saying, 'Hey, it's time to make a choice.' I had to either get myself together or face the prospect of becoming a flat-out lush with nothing to look forward to except a life of total self-contempt. I was lucky though. I didn't go through any withdrawal trip and I can only guess it was because I've always remained active athletically. More importantly, I was determined to like myself as a person and losing the bottle was a necessary first step."

Haymes and his "last wife" are parents of two children, Sean, 8, and Samantha, 5. The family maintains a beach home in Malibu, Calif that they bought three years ago.

During the past year, Haymes has made guest appearances on "The Tonight Show," "Merv Griffin," and acted in an ABC-TV "Movie of the Week." He's also sung at the Disneyworld Hotel, Orlando; St. Regis, New York; and the Playboy Club, Lake Geneva, Wisconsin. Haymes is reading more tv and movie scripts and hopes to continue with his acting career.

"Yes, things are looking better every day. At the risk of sounding like a brash kid I know I once was—I'm confident that things are going to work out just fine this time. Just fine!"

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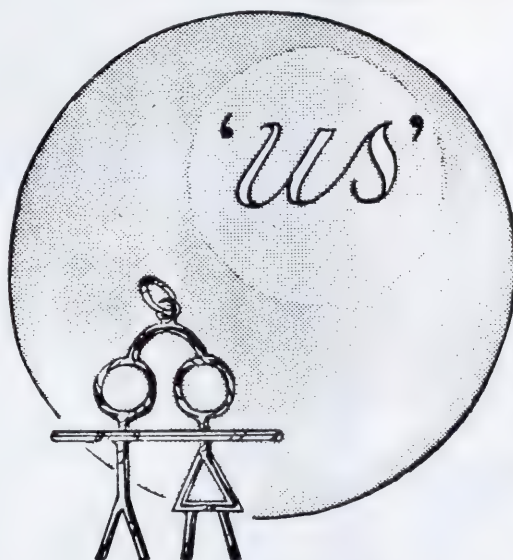
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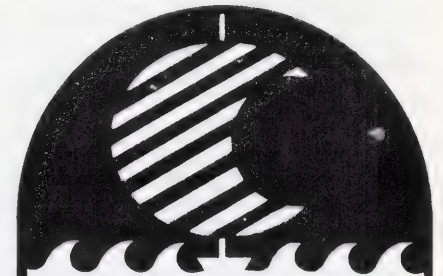
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WANTED MOVIE STILLS OF GAIL RUSSELL—Write Steven Ochoa, 1400 Brockton, No. 7, Los Angeles, CA 90025. (8-'74-7-'75)

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WANTED: 16mm-35mm B-westerns, cartoons, serials, comedies, features, etc. nitrate or safety prior to 1945. Hundreds wanted. Harford Cinema, 4305 Harford Rd., Baltimore, MD 21214. Phone (301) 426-3189. (7-'74-10-'74)

WANTED—EVERYONE—Please put me on your mailing list. M. Gillespie, 656 Woodlawn, Buffalo, N.Y. 14211 (8-74-10-74)

WANTED: All Shirley Temple items, esp. dolls, scrapbooks, jewelry, etc., also old movie magazines. Mrs. Earl Meisinger, Route 1, Plainfield, Ill. 60544. (8-74-10-74)

WANTED: The following films of Greta Garbo; Mata Hari, The Painted Veil, As You Desire Me, Two Faced Woman; Susan Lennox. Need immediately. State condition, price and original or dupe. Send details to: Thom Toney, 633 Gregg Avenue; Bridgeville, Pa. 15017 (9-11-'74)

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WANTED: Material on Stanwyck, Ann Doran, Sullivan, Turhan Bey, Bess Flowers and Hedy Lamarr. Clips or pix. Robert Rosterman, 500 Fullerton, Chicago, Ill. 60614 (9-11-'74)

WANTED: Interview articles by my father-in-law, Rudy Konrick, in DANCE Magazine '30-'32, RADIO MIRROR '35-'37. Also stills of De Mille's Cleopatra (barge scene), Just Imagine (giant on Mars and futuristic scene), Top of the Town (show scene), Frankenstein (wedding scene with Dorothy Dell); also show scenes from Broadway shows Mexican Hayride and You Never Know; pulps: Canadian Uncanny and pre-'34 WT (reading copies OK); songsheets, Cakewalk in the Sky, Jazz My Way to Paradise, Morning of the Carnival; records, Ev'ry Day, from Sweet Music, Louisiana Suzie, Kraft theatre TV theme.

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WANTED: 16mm Feature, The Sun Comes Up. MGM, 1947, color, starring Jeannette McDonald and Lloyd Nolan. Garrett, 302 Lindsay Street, High Point, N.C. 27260. (9-11-74)

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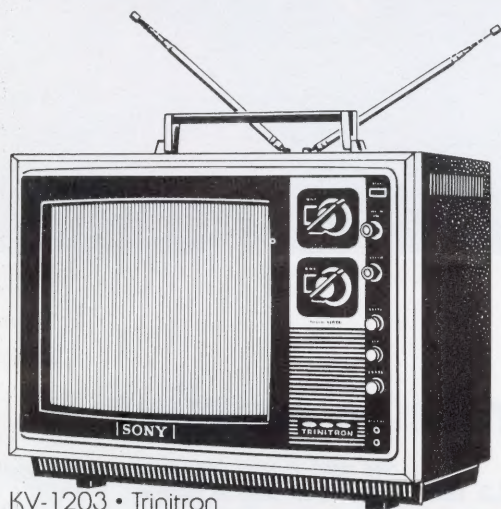
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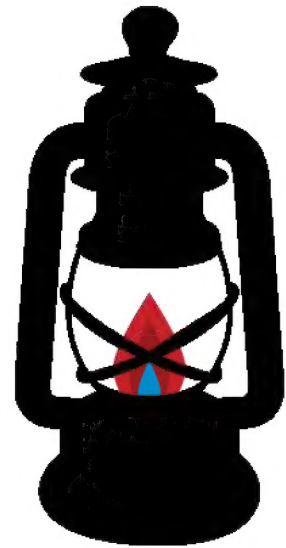
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